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A RECREATIONAL CRAFTS PROGRAM FOR
THE ADULTS AND SENIOR CITIZENS
OF SHELDON, IOWA

A Field Report
Presented to
The Graduate Division
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of the Requirements for the Degree
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by
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CHAPTER I

INTRODUCTION

Shorter working hours, earlier retirement, and a longer life span have given the adults and senior citizens of our country more leisure time than they have had before; too often these spare hours have presented to them an aesthetic vacuum, a sense of futility rather than giving the mature citizens enjoyable, full experiences.

I. THE PROBLEM

Statement of the problem. The purpose of this investigation was to select from four major areas--wood, metal, textile, and ceramics--a suitable recreational crafts program for the adults and senior citizens of Sheldon, Iowa. The intention of this investigation was to present the potential program participants with a broader and more professional outlook towards crafts. The selections were made so that the costs of the necessary tools and supplies could be kept within a limited budget, and that the available work space would be well utilized.

This study was first suggested for the city of Sheldon, Iowa, by Reverend Kenneth Leetsma, former pastor of the Bethel Reformed Church. Later, Doctor Ronald L. Zoutendam, a practicing physician of the city, also expressed

the desirability of a crafts program for the nursing homes of Sheldon and its surrounding area.

A resident at the Christian Retirement Home of Sheldon stated, "Our rest homes, nursing homes and retirement homes have become cells for many of us. We have nothing to do but look at the four walls of our individual rooms. This is the opinion of many of our residents here who have not had the opportunity to establish a hobby or to work with crafts to fill our vacant hours."¹

The Reverend Hebner Miller, former pastor of the First Methodist Church of Sheldon, Iowa, stated, "Geriatrics is pretty much a new field. It has always been with us but we didn't recognize it as such. Now that it is developing and people are living longer, we need more recreational facilities and more direction as how to use them. There is definite need for a crafts program in a city of this size."²

According to the 1960 census, the population of Sheldon was 4,251. Many retired farmers and professional people of this area now live in Sheldon. Community life centers around the churches and the school systems. Neither the churches nor the schools maintain a program that fulfill

¹Opinion expressed by Mrs. Bena Ellerbrock, resident of the Christian Retirement Home, Sheldon, Iowa.

²Opinion expressed in a personal interview by Reverend Hebner Miller, former pastor of the First Methodist Church, Sheldon, Iowa.

the leisure time needs of the adults and senior citizens.

II. THE PROCEDURE

Statement of procedure. Data for this study were obtained from replies to one hundred questionnaires sent to cities with populations equal to or larger than Sheldon. These cities were in Iowa and surrounding states. Questions asked for information regarding: (1) budget for equipment and supplies, (2) work space for projects, (3) craft problems covered by their crafts program and (4) general success of the program.

One hundred other questionnaires were sent both to the senior citizens of Sheldon, Iowa, and to Sheldon adults below retirement age. The purpose of these questionnaires was to determine local interest in a recreational crafts program and desirable crafts problems if such a program were initiated.

Data were analyzed and conclusions stated.

CHAPTER II

REPORT OF QUESTIONNAIRES AND PERSONAL INTERVIEW DATA

Within this chapter the investigator will report the results of three questionnaires. One of these questionnaires was sent to officials in one hundred cities in Iowa and surrounding states, none smaller than Sheldon, Iowa. A second questionnaire was sent to one hundred persons in the Sheldon area, below the age of retirement. The third questionnaire was sent to senior citizens of the Sheldon area. Questionnaires were validated before submission by presentation to the 1965-1966 members of the adult evening art class of Sheldon, Iowa and to Mr. Ralph Borreson, former superintendent of Sheldon Community Schools, Sheldon, Iowa.

The results of the first questionnaires show that sixty-seven cities responded and twenty-two reported having a recreational crafts program. Replies indicated that the sponsorship of these programs was as follows: (1) ten programs were sponsored by city government, (2) one church was reported sponsoring a crafts program, (3) art centers sponsored two crafts programs, (4) six crafts programs were sponsored by adult education departments and (5) three programs were sponsored by the Young Men's Christian Association.

The responses showed that each group sponsoring a recreational crafts program also appropriated funds to support the program.

Pertaining to crafts instructors, replies showed that five crafts centers maintained full time instructors, eight centers employed part time instructors, and nine crafts centers obtained instructors only when needed. Eleven instructors had professional training. Eight instructors received no formal training but had some experience in the crafts area being taught.

Concerning information of teaching methods used, twelve centers reported a program based in creative objectives, six centers relied upon patterns to trace, and six used the teacher instructed step by step method for doing all projects.

Thirteen communities stated that beginning classes were held during the year. One community reported holding a beginning class once a year, one community held their beginning class twice a year, whereas six different communities said beginning classes were held only when it was felt that they were needed.

Eleven communities reported that they followed up on beginning classes by holding classes for the advanced students. These eleven were the only communities reporting. In subsequent data of this study, when only one number is

reported all respondents to the question will have been included.

As to working conditions of the crafts centers, nine communities allowed craftsman to work at the center during their leisure hours, five centers would allow the craftsman to work only in the presence of an instructor, but six permitted work at the crafts centers without the presence of the instructor.

The crafts center was always open for public use in six different communities. Two centers were open for use to patrons holding membership in the crafts center, and ten communities opened their crafts center to members only through class enrollment.

Four crafts centers reported keeping their centers open Monday through Saturday. Four crafts centers opened their centers Monday through Friday. One center opened on Monday and Thursday and two centers opened on Thursday.

Concerning time crafts centers were open for use, the hours 9:00 - 12:00 A.M. were reported by five centers, 1:00 - 5:00 P.M. by ten centers. Seven communities indicated 7:00 - 10:00 P.M. and four centers stated that they kept their crafts centers open from 9:00 A.M. until 10:00 P.M.

Only seven crafts centers stated that they governed their center by a set of rules and regulations.

As to the amount of space provided for the crafts program, four programs maintained all crafts in one room, whereas four other programs had a separate room for each craft. Two crafts programs had the use of a room but materials and equipment had to be stored elsewhere. Four programs had use of a single room but equipment could not be left ready for use. Four crafts programs shared the use of the room with other organizations.

Six centers limited programs to a specific number of adults.

Six centers reported that more than one craft was offered at the same time. Seven centers covered only one craft at a time.

Six centers reported offering other phases of the fine arts in conjunction with the crafts program whereas six respondents stated that they did not.

Four crafts programs were located in a school, four programs were held in an art center, three programs were held in a community building or Civic Center, and three crafts programs were held in the Young Men's Christian Association building.

The second section of the questionnaire sent to cities investigated the interest shown in a recreational crafts program.

Fourteen respondents stated that much interest was shown among the adults and senior citizens, eight reported little interest among participants.

Ten communities reported an increase of attendance in their recreational crafts program; one, a decrease in attendance.

As to the age group that made use of the recreational crafts program, ages five to twelve were mentioned eleven times, ages thirteen to nineteen, nine times. The age group twenty to twenty-five was reported by nine respondents, the age group twenty-six to sixty-four by eleven. Seven communities reported use by the group sixty-five and older.

No respondent indicated average enrollment of participants.

Nine communities indicated that local and civic organizations showed much interest in a recreational crafts program; three communities reported little interest shown.

Respondents from thirteen communities felt the recreational crafts program had been beneficial to their community.

The investigation of most popular crafts among the adults were tabulated according to four crafts areas: ceramics reported by fifteen respondents, wood by sixteen, metal by ten, and textiles by seventeen. Crafts such as plastic bottle work were grouped under "miscellaneous" and

totaled sixteen.

Respondents from four communities felt that interest was great enough to carry on a recreational crafts program during the summer months; five communities felt interest was greater during the fall months. Four respondents felt that the interest in the crafts program was greater during the winter months.

Section three of the questionnaire for cities investigated the materials and tools used in the recreational crafts program.

As to the provision of basic tools needed for a crafts program, eight respondents stated basic tools were provided by the crafts centers, two that cities provided basic tools needed, and seven that individual craftsman provided their own basic tools used at the crafts center.

Concerning basic larger tools, eleven crafts centers provided these tools, one city provided them, and one program required these tools to be purchased by the individual craftsman.

Basic materials were provided by the crafts centers in ten programs; three cities or program sponsors provided basic materials needed by the craftsman, and in five cases basic crafts materials were provided by the individual craftsman.

Eight respondents stated that tools and equipment

were made available to those unable to provide for these items because of lack of funds, whereas four responding communities did not provide material for those without funds.

It is important to note that ten cities sponsoring a recreational crafts program did so in conjunction with summer playground programs. This suggests that these programs were intended for children rather than adults.

It is also important that eleven instructors had received professional training but only two of these instructors worked with adults and senior citizens.

The investigator feels that the lack of response to the questionnaires suggests an unawareness of the need of a recreational crafts program for the adults and senior citizens. In this regard no pilot program could be found among the one hundred questionnaires sent to city officials in the cities investigated.

Fifty-eight persons below retirement age living in or near Sheldon, Iowa responded to the second questionnaire. Interest in the possible establishment of a recreational crafts program was reported by forty-nine.

In regard to available time, five people stated they had more leisure time during the morning hours. Twenty persons listed their leisure time fell during the afternoon, whereas thirty-three people stated that they had more leisure time during the evening.

As to number of days weekly, thirteen respondents stated one day per week for a crafts program would be sufficient; sixteen people, two days; seven persons thought three days would be more desirable. Seventeen respondents indicated that the program should be available more than three days each week.

Inquiry was made as to the desirability of a recreational crafts program suitable for persons confined in their homes or nursing homes. Fifty-five persons stated that such a program would be desirable.

Concerning the possibility of including other fine art media in conjunction with a recreational crafts program, fifty people replied that both crafts and other fine arts media should be included in the program.

Thirty-five respondents approved the inclusion of children in the recreational crafts program.

As to craft suggestions, crafts problems involving wood were listed by eighteen respondents, crafts using metal, by fourteen, ceramics by nineteen, and textiles by ten. Small crafts such as chenille projects were classified as miscellaneous crafts and were listed on fifteen questionnaires.

Concerning activities that might be held in conjunction with a crafts program, there was no questionnaire response.

Forty-seven respondents felt the community of Sheldon, Iowa would support a recreational crafts and fine arts center.

Forty-seven also indicated that if established, the center should have a location where all materials and supplies could remain out and ready for use. Seven people indicated this would not be necessary. However, as to specific location of the center, there was no response.

As to methods of raising funds for this program, special fund drives were mentioned by twenty-seven respondents, private donations by twenty-eight. Thirty suggested membership drives and twenty-two suggested using some of the money in the Community Chest Fund Drive. Fifteen respondents suggested appropriation of city tax funds as a means of support to such a crafts program, and six thought supporting funds should be a joint project for the churches of Sheldon, Iowa.

Fifty-six respondents felt that one person should be selected as director of a Sheldon crafts program, and fifty indicated a need for a crafts instructor. Thirty-nine of these respondents felt that the instructor should be available on a full time basis whereas eleven felt he would only be needed on a part time basis.

Classes for beginners were deemed desirable by fifty-three respondents; forty-four favored both beginning and

advanced crafts classes.

As to citizens' use of a crafts center without the presence of another adult, forty-one respondents favored this policy but seventeen opposed the craftsman working alone.

As to type of teaching methods desired forty-nine responses listed the creative method, twenty-four persons the tracing of patterns, and twenty-seven stated that they would also favor a step-by-step teaching method for a crafts program.

Summarizing the tabulation of this questionnaire, it was found that the majority of the persons below retirement age returning their questionnaires indicated that if a recreational crafts program were to be started in Sheldon, Iowa, the program should be available to all residents regardless of age. Respondents also believed that a professional instructor would be needed if the crafts program were to be successful. This instructor might or might not act as director of the crafts center. He should also be able to teach advanced classes in crafts in order to keep building more interest in the program.

Although this study did not fully investigate the financial aspects of the program, all financial facets would have to be considered in setting up a final program.

Sixty-seven senior citizens residing in Sheldon,

Iowa, responded to the third questionnaire. Thirty-seven respondents indicated they were interested in starting a recreational crafts program in Sheldon, whereas thirty said they were not interested.

For class time two respondents preferred a morning program, twenty-seven, an afternoon, and fifteen preferred to have a program held during the evening hours.

As to number of days per week for the program, fourteen suggested one day per week; four, two days per week; three, three days, and three persons suggested more than three days per week for the crafts program.

Twenty-eight respondents felt the program should be made available to those confined in their homes or nursing homes.

As to the inclusion of other fine art media, twenty-seven respondents desired the inclusion, six did not.

As to the inclusion of children in the program, ten respondents were affirmative, eighteen, negative.

In listing craft areas of interest, projects using wood were listed by seven; metal, by five; ceramics by eleven, textiles by forty-one and miscellaneous projects by sixteen.

There was no response to a request for listing activities that could be carried on with a crafts program or to a suggested location for the center.

Seventeen respondents felt the community would support a crafts center; thirteen did not.

Eighteen respondents felt there was a desirability of having a building where all crafts materials could be set up and ready for use.

As to the funds for a recreational crafts program, nine respondents suggested special fund drives; ten private donations; twenty-four, membership drives; twenty-six Community Chest; seven, city tax; and five church support.

Thirty-three senior citizens indicated that a director would be needed for a successful crafts program. Thirty-eight thought that an instructor would be necessary. Twenty-four thought a part time instructor would be sufficient, whereas five felt a full time instructor would be needed.

As to starting beginning classes that would not disrupt current classes being held, twenty-six respondents favored the starting. Twenty-one felt advanced classes should be held.

As to adults and senior citizens being allowed to work when alone, twenty-eight senior citizens answered in the affirmative.

Concerning the type of teaching method best suited for crafts classes, nineteen respondents listed original creative type projects, thirteen mentioned use of patterns,

and five, the step-by-step procedure.

In summary, although the majority of these senior citizens wished to have a program which would include the residents of nursing and retirement homes, they did not want children involved in it.

CHAPTER III

CREATIVE PROJECTS

Tabulation of all sources showed sixty-two different suggestions for beginning a crafts recreational program. Many of these projects were eliminated because of the "do-it-yourself" implications. Other suggested projects were eliminated because they would require a large area or were too expensive for a beginning program. Within this chapter the investigator will present recommended projects.

The intention of this project was not to make professional craftsman of the participants of the recreational crafts program, but to create interest beyond the small, child-like projects that are so easily labeled crafts. The crafts problems selected must, however, bring pride and enjoyment to all those participating. Compensation for the lack of formal art training of the participants should be counterbalanced by stress on good design suitable to the material being used, good craftsmanship, enjoyment and selecting crafts for their professional possibilities as well as their recreational value. This aim will place a great deal of responsibility on the instructor who must maintain a growing interest in the recreational crafts program yet still meet the needs of the adults and senior citizens of the community.

Twelve problems representing four crafts area were selected:

1. Metal - four pieces of sterling silver jewelry as examples of casting, soldering, forging and piercing techniques.
2. Textile - stitchery, applique and rug hooking are three techniques used.
3. Wood - two examples used; a shallow wooden tray and a wood sculpture.
4. Ceramics - three selections in clay; throwing, coil, and slab pottery.

The following criteria were compiled to aid in evaluating the craft projects discussed in this chapter:

1. The craft projects should be adaptable to the abilities and limitations of adults and senior citizens.
2. The amount of professional instruction needed to offer each craft must be kept within practical limits.
3. The total expense for tools and supplies should be within the monetary limits of all participants.
4. The popularity of the craft must be considered to enable the program to reach as many people as possible.
5. The amount of work space needed for each craft

should be within reasonable limits.

6. The crafts should be selected for their professional possibilities as well as their recreational value.

A list of the supplies and equipment used in the crafts projects is in Appendix C of this field report. The prices given are those listed in 1967 craft catalogs.

I. METAL

Centrifugal casting. The sterling silver pendant, Figure 1, is an example of the centrifugal casting technique which is a refinement of the "lost wax process."¹

Since this technique is purely mechanical, it is easily mastered but would be expensive for the individual craftsman unless the craft center purchased the larger pieces of equipment. The separate equipment units cost around fifty-four to sixty-five dollars each.

The design for the pendant was first sculptured in wax, then embedded in investment for making a final mold. The wax was then burned out or lost, thus giving it the name of "lost wax process." Casting was completed on the centrifugal machine which forces the molten silver into the cavity of the mold by centrifugal force.

¹ Murry Bovin, Jewelry Making for Schools, Tradesman, Craftsman (Forrest Hills, L.I.N.Y.: Murry Bovin, 1959), p. 69.



Figure 1. Sterling silver pendant. Centrifugal casting technique.

Centrifugal casting is not suitable for participants with physical handicaps. It demands steady hands and good eyesight for fashioning the wax model of the jewelry, for completing the fine finishing work and for soldering when needed. The high fire torch needs to be held with steady hands to avoid an accident to the person using it and to avoid ruination of the piece of jewelry created. A person working in centrifugal casting must be able to move about freely and quickly during the initial casting process. A professional crafts instructor should be present to instruct in design as well as in the casting procedures.

The individual craftsman would need to purchase his own silver, chains or pin findings, solder and other miscellaneous supplies; these costs could make centrifugal casting too expensive for a person living on a small income.

Work space required would be a small table, enough room for a centrifugal casting machine and a burn out kiln. A high heat torch that can produce heat up to 1640 degrees Fahrenheit is needed to melt sterling silver. For one craftsman and the needed equipment an estimated area of thirty square feet of floor space would be sufficient.

This craft has proved very popular among both men and women because designs can be either dainty or bold giving the jewelry feminine or masculine characteristics.

Forging. Forging is a direct method of working in metal. The accent pine, Figure 2, was forged from a four-inch piece of ten-gauge sterling silver wire by use of a steel stake and a cross peen hammer. When the craftsman understands the basic nature of metal, having the ability to be changed in shape and direction under the force of the hammer as a forming tool, he will truly experience the process of forging. This craft is more popular among men than among women.

Tools are inexpensive and the area required for the craft is small. A heavy support, such as a section of a tree trunk, is needed to hold the stake or anvil, and room enough for a high heat torch and its apparatus needed in annealing and soldering. A high heat torch is required since annealing required heating the silver to a light red or 900 degrees Fahrenheit. Soldering requires heat of 1,450 degrees Fahrenheit to reach its flowing point. Annealing and soldering would require the presence of a professional instructor to teach proper use of the torch, and to eliminate all chances of the craftsman endangering himself or others while working with the torch.

Piercing. The pendant, Figure 3, was created from two sheets of fourteen gauge sheet silver. The construction of this piece of jewelry consisted of a pierced design in one sheet of silver soldered to another pre-shaped piece of

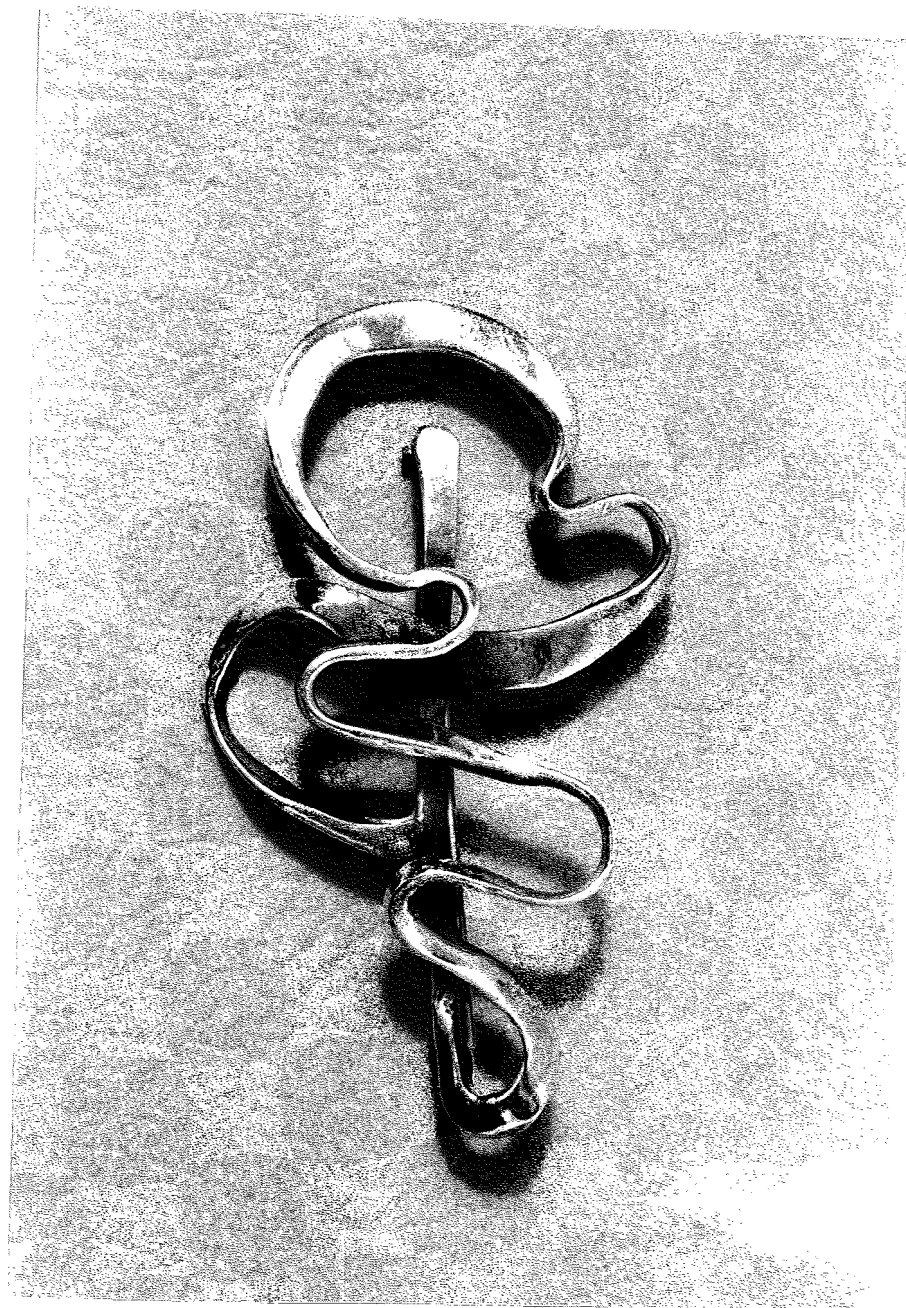


Figure 2. Forged sterling silver accent pin.



Figure 3. Pierced sterling silver pendant.

sheet silver. The piece was executed by use of a jeweler's saw and files. After the pendant was completed, it was polished and the color or oxidation was added by use of a chemical potassium sulphide, commonly known as liver of sulphur. To create highlights that enrich both surface form and textural quality, the pendant was rubbed with fine pumice and then thoroughly washed with soap and water.

Jewelry created by this technique would be within the income of nearly everyone, but the cost would be governed by the size and amount of silver used in the project. This project through the creator's use of good design, would be adaptable to both young and old as the pierced design could be large and bold or small and dainty depending upon the desires and abilities of the adult or senior citizen.

A small table or bench containing a bench pin, a chair or stool to sit upon and room for a high heat torch would be necessary for work with this project. A professional crafts instructor would be beneficial to the participants; he would help build better design ideas and expose the group to good designs found in other pieces of jewelry by showing actual pieces, or slides or films on jewelry making. This assistance would help create a more professional outlook toward the craft. To insure proper use of the torch and to promote safety a crafts instructor should be present while the class was using the high fire torch.

Forging and soldering. The oak leaf accent pin, Figure 4, is a combination of fourteen gauge sheet silver and six gauge half round sterling silver wire. Forged wire and the sheet silver were used to have the two parts correspond with each other and to give texture to the piece of jewelry. Beads were made by melting silver with a high heat torch and then were soldered in place on the solid portion of the oak leaf. The difficult step in the creation of this pin was the required edge to surface soldering joint; the possible accidental melting of the wire during the process was a constant danger. The final step in the completion of the pin was soldering the findings in place.

Work area would include a torch for annealing and soldering and a small table or work bench to hold a small anvil or stake, and a bench pin.

The appeal of this craft to both men and women lies in the imaginative creations and wide variety of styles that could be worked out in the designs.

II. CERAMICS

Coil pottery. Building with clay coils is one of the simplest and easiest ways of making pottery. Since some of the finest ceramics in the world have been made by this process this craft merits greater attention than it usually is

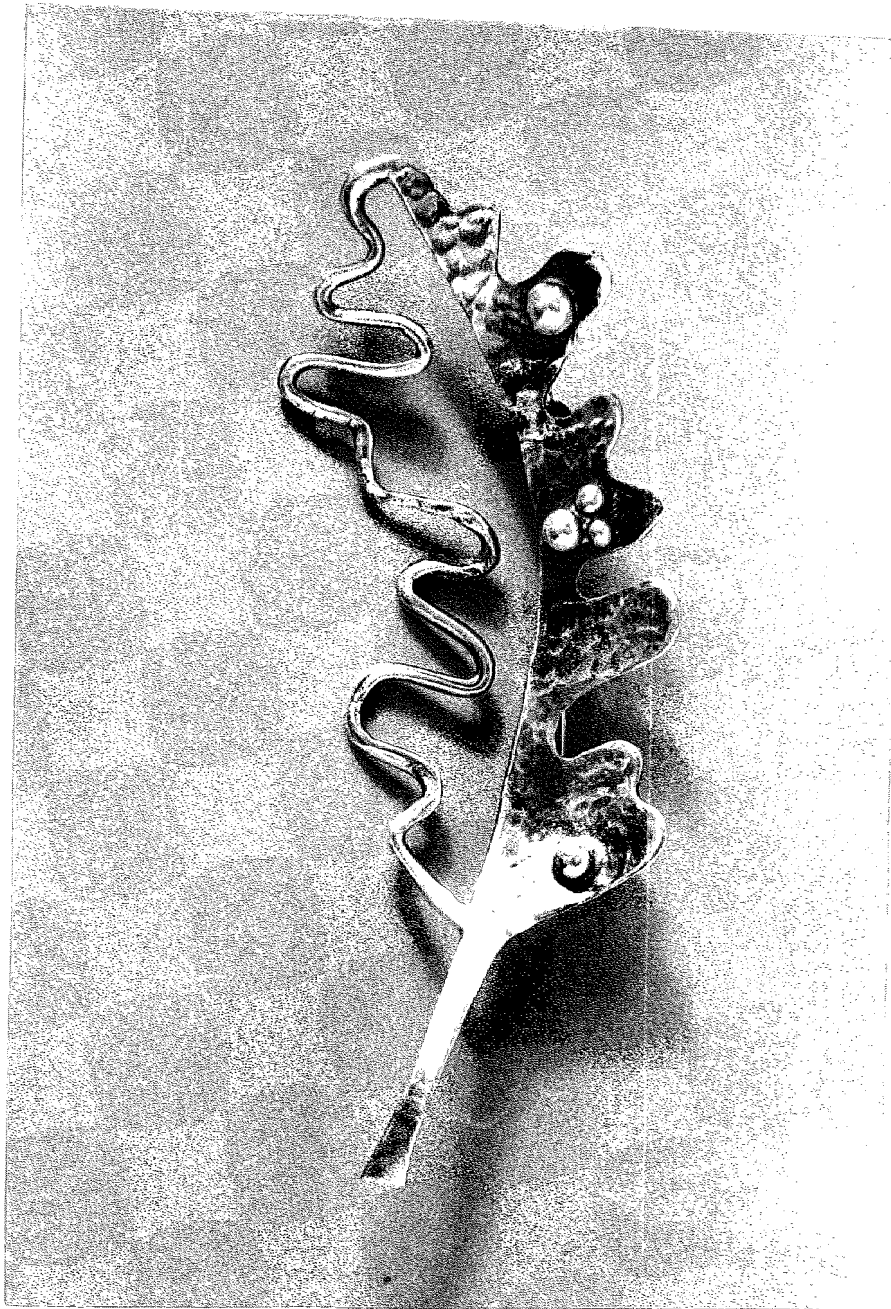


Figure 4. Forged sterling silver accent pin of sheet silver and wire, accented with pellets.

given.¹

The coil pottery pot, Figure 5, was built of about three-eighths inch thick coils of white talc clay. A template was used to keep the walls even at all points as the pot was being constructed. An ample amount of mending slip was used between each coil and in smoothing the sides. When the pot was dry it was fired in a kiln at cone 06 or 1,830 degrees Fahrenheit. Since many people are not sufficiently informed in chemistry to enable them to prepare their own glazing compounds, commercially prepared glazes were used on this pot; it was fired at cone 05 or 1,915 degrees Fahrenheit.

All adults and senior citizens could successfully use this technique in ceramics, although many persons would hesitate to work with the coil method because of its frequent association with child's play.

Ceramic pottery by the coil method is suitable for all age groups and for nearly every income level. The clay itself is inexpensive but a small fee is usually charged for glazing and firing.

The cost of a kiln would be too great for the individual craftsman. If a kiln is not furnished by the crafts

¹Julia Hamlin Duncce, How to Make Pottery and Ceramic Sculpture (New York: The Museum of Modern Art, 1947), p. 26.



Figure 5. Coil pottery.

center, it would be possible to hire the firing done by local schools or commercial ceramic shops.

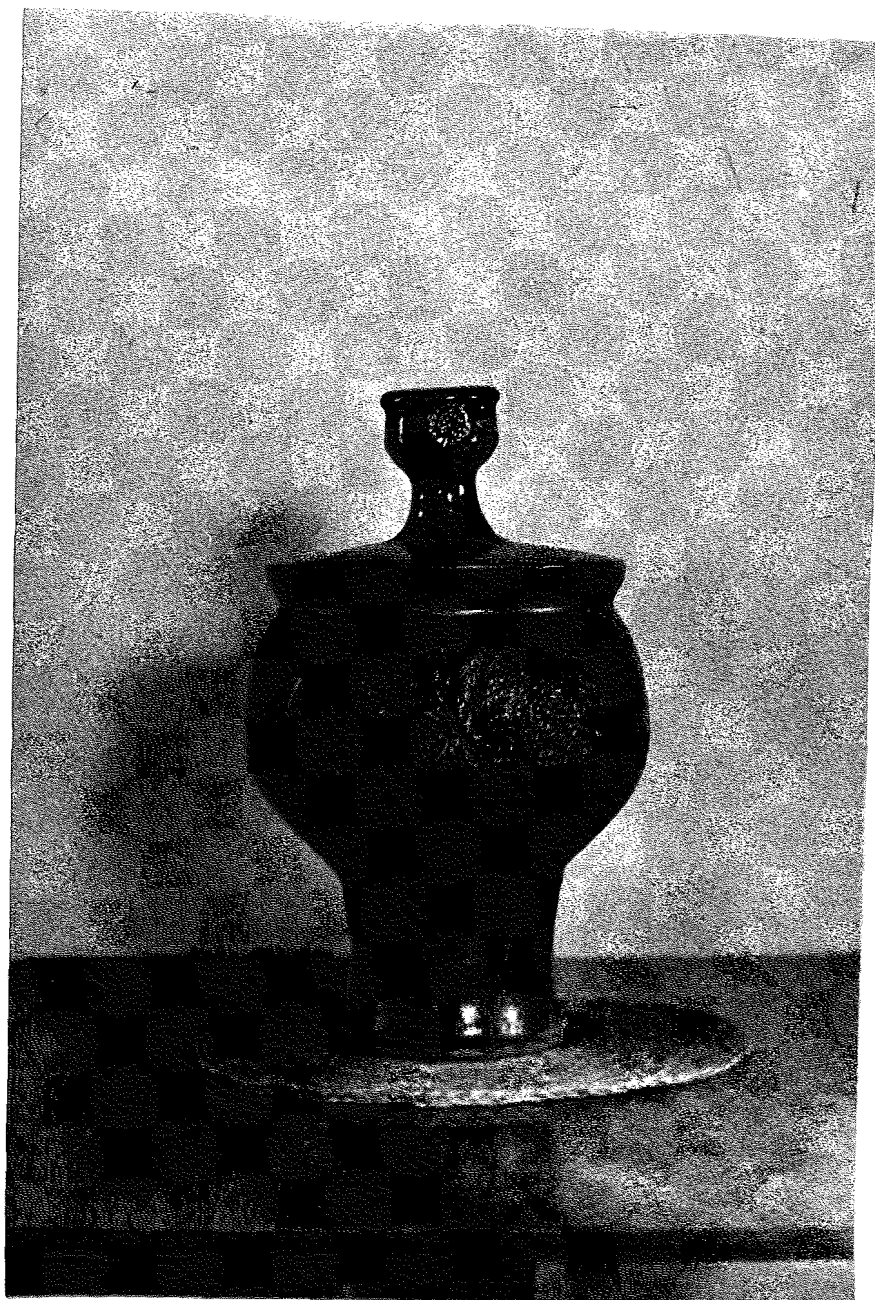
To carry out the ceramics program efficiently, the employment of a professional crafts instructor would be highly advantageous. If the center purchased its own kiln, the instructor should oversee the proper stacking or loading of the kiln and correct firing of it.

The work area would require a small table and a chair or stool. The tools are inexpensive; they can even be made from orange wood sticks. A kitchen paring knife could be used in place of fettling knives or ceramic scrapers.

Throwing. The creation of earthenware by use of a potter's wheel is called throwing.

The "Stoneware Jar with Lid," Figure 6, was thrown on an Amaco electric potter's wheel. The clay used was Amaco stoneware throwing body. Throwing a piece of pottery is more difficult than making it by use of the coil or slab techniques, but it becomes an enjoyable craft for those willing to practice and not easily discouraged by questionable results before they have mastered this technique. Throwing would be easier for beginners if a professional instructor were to give lessons in this craft technique.

A high fire kiln would be a necessity as the stoneware clays and high fire glazes used in this work require heat of 2,167 to 2,305 degrees Fahrenheit. Thus the cost of



11d. Figure 6. Wheel thrown pottery. Stoneware jar with

this crafts project would become too prohibitive for an individual unless the craft center purchased the high fire kiln and a potter's wheel. However, the craftsman would probably need to purchase wheel turning tools and wooden throwing ribs as he became more experienced and more interested in the techniques of this craft. Many of the smaller tools can be made or purchased by the craftsman.

The work area must include room for a potter's wheel and its operator. At least, forty square feet of floor space would be desirable.

To teach methods of using the potter's wheel, glazing procedures and operating the kiln necessitates the employment of a professional instructor. Development of good designs through study of actual ceramics pieces created by professionals would be encouraged by a qualified supervisor.

Slab pottery. Pottery with square or flat sides is most easily made by the slab method. This method lends itself to angular forms and shapes based on plane construction.¹ The pot, Figure 7, made use of the slab technique. The clay was flattened to a thickness of three-eighth of an inch and then the shapes were cut out with a knife. Mending slip was used in putting the parts together.

The slab technique, like the coil technique, Figure 5,

¹Ibid., p. 52.

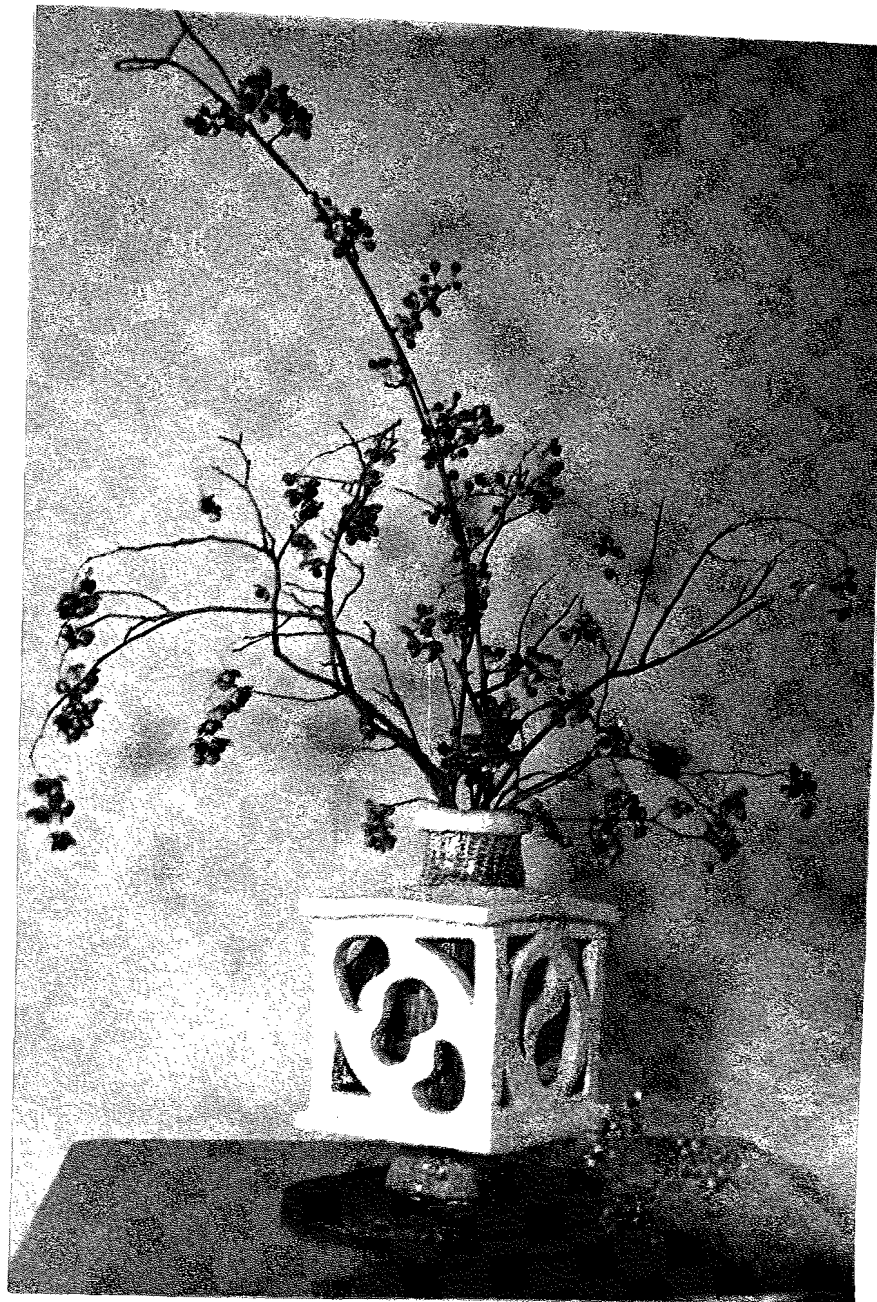


Figure 7. Pottery using the slab method.

page 29, is easily mastered and could prove enjoyable to all age groups, especially to the people in nursing homes; this craft would help "shut-ins" fill their leisure hours. Tools and supplies are inexpensive.

A crafts instructor with professional training would be helpful in the suggestions of good design, in the construction projects, and in operation of the ceramic kiln.

A thirty to forty square foot work area containing a small table would be sufficient for making slab pots.

III. WOOD

Wood carving and wood sculpture. To shape in an artistic manner by cutting is the ageless art of wood carving and sculpture.

The wooden tray, Figure 8, was created from solid stock of straight grained mahogany, twelve inches wide, one inch thick and twelve inches long. Flat wood chisels, a set of small wood carving tools and a set of Speedball wood sculpturing tools were used to hollow out the shallow sections of the relish tray.

This craft does not require the presence of a crafts instructor at all work sessions but his presence to help with designs and suggestions on special problems would no doubt be appreciated by the participants.

A small crafts bench equipped with an end vice and

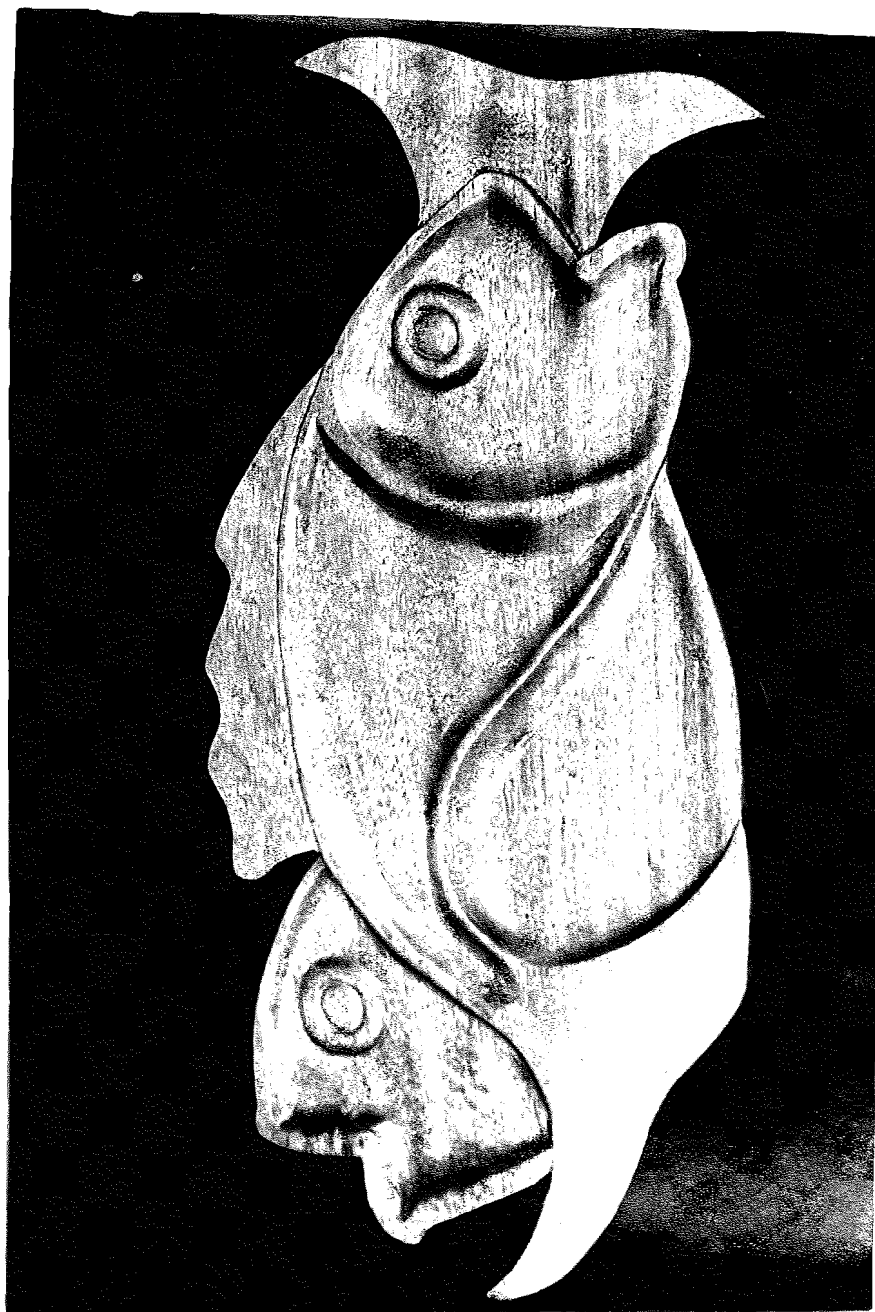


Figure 8. Mahogany shallow wooden tray.

bench stop to hold the wood firmly, while the carver hollowed out the shallow tray should be included in the work area.

Wood sculpture. The Owl, Figure 9, was sculptured from an old cedar railroad bridge support which measured fourteen inches high, six inches wide and eight inches thick. Sculpturing was done with a set of Speedball wood sculpture chisels. Three large weathered splits, as well as the direction of the wood grain, were utilized in blocking out the sculpture. The cuts made with the chisels were softened with fine sandpaper and steel wool, but no attempt was made to remove the tool markings.

This illustration of wood sculpture was included to point out that such projects could be accommodated by most budgets since the cost of tools and supplies was small.

Wood sculpture probably would be enjoyed by male craftsman, but choices should be left to the individuals since both men and women carve wood sculptures successfully. So that the beginners could learn how to utilize the wood grain and organize spaces the assistance of a professional instructor would be helpful. The individual sculptor needs only a small work area, but groups of sculptors require proportionally more area.

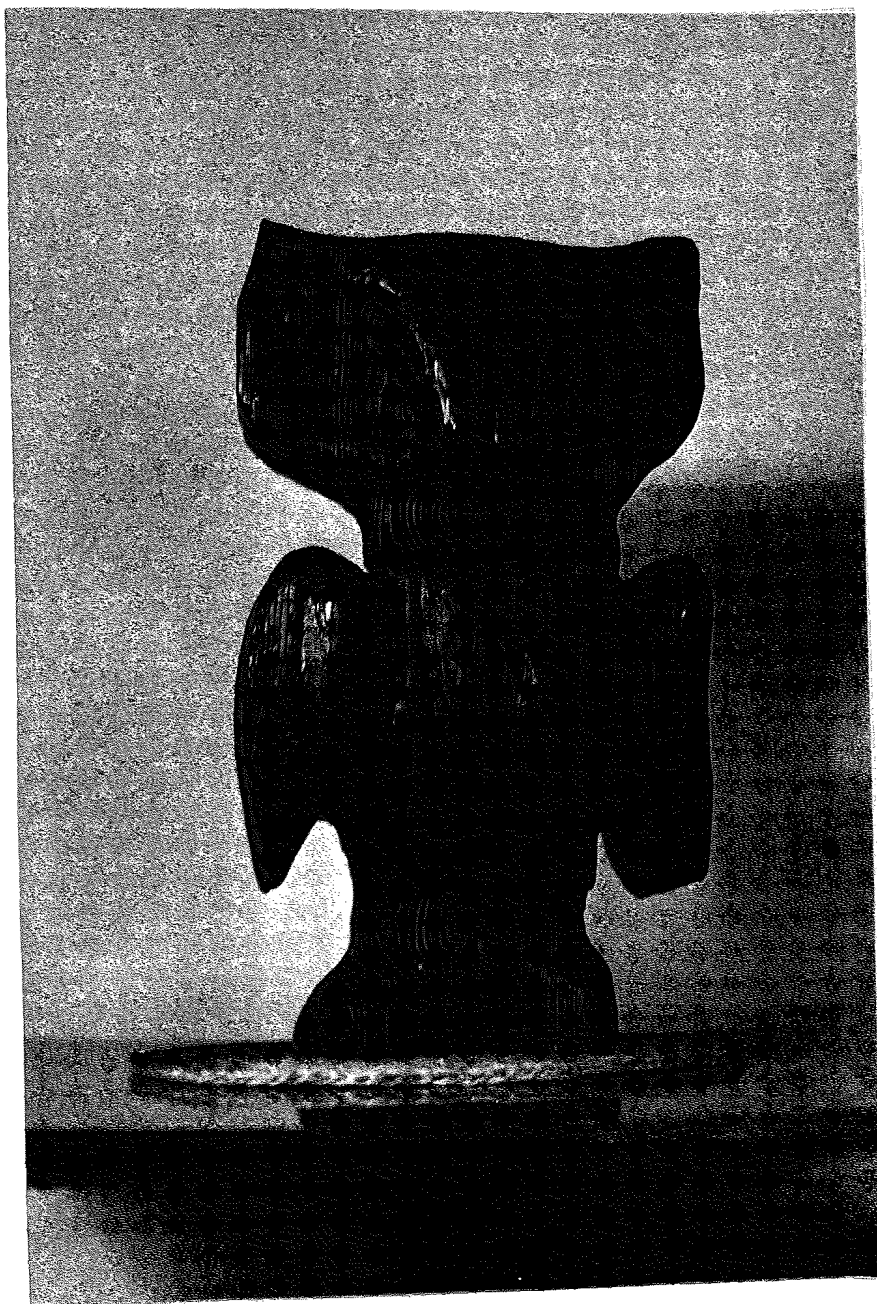


Figure 9. "The Owl." A wood sculpture.

IV. TEXTILE

Applique. The applique wall hanging, "The Moon Madonna," Figure 10, was designed after studying the primitive Latin American painting of the Madonna.

This craft proved very popular among the women and especially appealed to those living in retirement homes. Applique would have little appeal for the men of Sheldon, Iowa, since most of them are, or have been, laboring men accustomed to hard, heavy work. Since the heritage of the people in this area reflects an attachment for fine needlework, a crafts instructor would only be needed to help people create original designs by showing them good examples or slides of applique.

The amount of work area would not be a problem with applique because most craftsman work with the material on their laps, although, some craftsman prefer to work at small tables.

Since most women have a scrap bag of materials on hand, applique would be inexpensive to produce. The jewels used to decorate the wall hanging, Figure 10, page 39, were broken or discarded pieces of costume jewelry.

Stitchery. The pineapple and flower motif for the wall hanging, Figure 11, was created on off white burlap. The four-ply wool yarns used were selected for their harmo-



Figure 10. "The Moon Madonna." An applique wall hanging.

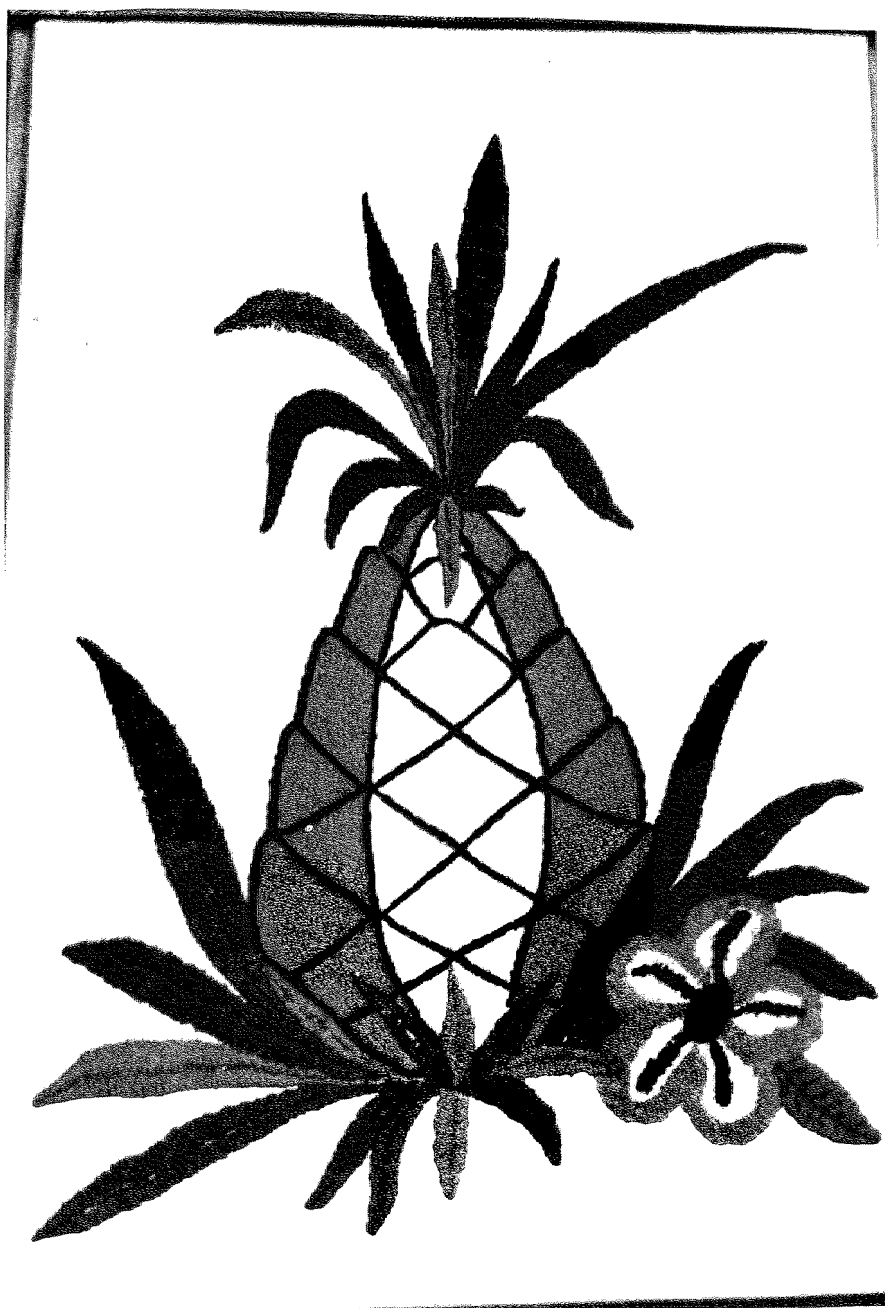


Figure 11. "Pineapple With Flower." A wool yarn stitchery on burlap backing.

nizing colors since the type of stitches created textural differences, although emphasis on the over all effect was created by the use of a variety of stitches. The completed stitchery was stretched and stapled onto a piece of quarter inch plywood.

Stitchery would have direct appeal to the women in the Sheldon area, but it is doubtful that men would try this craft technique.

Work area is not a problem since most of the women would work with the material on their laps, or with a small sewing or card table to hold their materials.

The cost of the stitchery supplies would be determined by the motif selected and the number of colors of yarn needed in completing the motif. Materials would easily be within the range of everyone's income.

A professional instructor would be helpful in guiding the craftsman in creating original designs instead of buying the commercially stamped-patterns that are so numerous in many of the stores. To encourage originality would be a difficult task and would take much time and effort on the part of the instructor.

Rug hooking. Four ply cotton yarn was used in hooking the rug, Figure 12. The actual work was completed by the use of a hollow punch or hooking needle.



Figure 12. A hooked rug with abstract design.

Rug hooking could be a good therapeutic treatment for invalids and persons confined to nursing or retirement homes as it is not a strenuous craft. The needle is large and could be easily held by crippled or arthritic hands.

The craft would have a direct appeal to more women than men. However, some men would enjoy rug hooking after having had some experience.

A table stand frame or a special wooden lap frame for this particular craft is usually used. Therefore, the work area is only as large as the material and frame used. The yarns and size of the rug would determine the costs. A crafts instructor would be helpful in guiding the participants toward creating original designs, although the craftsman would actually be able to work without instruction.

CHAPTER IV

SUMMARY

The purpose of this investigation was to select from four major areas--wood, metal, textile, and ceramics--a suitable recreational crafts program for the adults and senior citizens of Sheldon, Iowa. The intention of this investigation was to present the potential program participants with a broader and more professional outlook towards crafts.

Data for this study were obtained from replies to one hundred questionnaires sent to cities with population equal to or larger than Sheldon. These cities were in Iowa and surrounding states. Questions asked for information regarding: (1) budget for equipment and supplies, (2) work space for projects, (3) craft problems covered by their crafts program and (4) general success of the program.

One hundred other questionnaires were sent both to the senior citizens of Sheldon, Iowa, and to the Sheldon adults below retirement age. The purpose of these questionnaires was to determine local interest in a recreational crafts program and desirable crafts problems if such a program were initiated.

I. SUMMARY OF QUESTIONNAIRE DATA

As to adult interest in a crafts program, there is evidence both from reporting cities and from older respondents of this interest. However, the interest was probably not so strong as the younger respondents indicated.

For the time of classes, the afternoon was most favored by both reporting cities and older respondents. The evening, favored by younger respondents was second choice by cities and the elderly.

As to the number of days for a weekly crafts program, more than three days were favored by the majority of the reporting cities and the younger adults. The majority of the older respondents favored a program of one day weekly.

The desirability of a crafts program including nursing homes and people confined to their homes was confirmed by all but three of the respondents below retirement age. However, this interest was not indicated by the majority of the citizens beyond retirement age.

A program to include other fine arts media was favored by the majority of both younger and older respondents, while one-half of the reporting cities offered other phases of the fine arts in conjunction with their crafts program.

A crafts program to include children was favored by

the majority of adults below retirement age but opposed by the majority of older respondents. Most of the cities responding included children in their programs.

As to the popularity of crafts projects listed by the respondents, the adults below retirement age listed in order: ceramics, wood, miscellaneous projects, metal, and textiles while the senior citizens preferred textiles, miscellaneous projects, ceramics, wood, and metal. The reporting cities gave their preference as textile, wood and miscellaneous projects, ceramics and metal.

Both the younger and older citizens of Sheldon, Iowa, believed that a recreational crafts center would receive community support. However, this conviction was not so strongly felt by the older participants as it was by the younger respondents.

A location where all materials and supplies could remain out and ready for use was favored by the younger respondents. Both the older respondents and reporting cities did not indicate this point was of great importance.

Listed in order of popularity as to the funding of a recreational crafts program, the younger respondents indicated the following: membership drives, private donations, special fund drives, community chest, city tax and churches while the older respondents listed community chest, membership drives, private donations, special fund drives, city

tax and churches. The reporting cities listed city support, adult education, Young Men's Christian Association, art center and churches as their means of funding their crafts programs.

A majority of the younger respondents favored one person acting as a director and a full time crafts instructor whereas one-half of the older respondents favored a director but felt that a part time instructor would be sufficient. Of the reporting cities only five of the twenty-two instructors were reported as full time instructors.

Both the responding younger adults and reporting cities indicated the need of beginning classes followed by advanced crafts classes while about one-third of the older respondents indicated this need.

As to craftsman working at the crafts center while alone, the majority of the younger respondents favored this type of program but the senior citizens responding did not. One-half of the reporting cities having a crafts program favored the craftsman being allowed to work alone.

Both adults below retirement age and reporting cities favored the creative teaching method whereas the older respondents felt that teaching by creative patterns and the step-by-step methods were equally important.

All crafts problems investigated in this field report could be accommodated in a small area. These projects were found suitable to people of varying income that would avail

themselves of a recreational crafts program. This variety of crafts problems would strengthen a program by building greater interest among the beginning craftsman.

The investigator feels that the determining factor to the success of a recreational crafts program evidently would be; (1) the city providing a work area devoted to crafts, (2) the hiring of a crafts instructor, (3) the amount of equipment and supplies provided, and (4) an impartial plan for funding the projects that will allow persons of all income groups to participate.

As a result of questionnaire data, the investigator has in Chapter III presented creative projects for a crafts recreational program.

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BIBLIOGRAPHY

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APPENDIXES

APPENDIX A

Sheldon, Iowa
September 7, 1966

Dear Sirs:

This letter is to request your help in research for a field report concerning the development of a recreational crafts program for the adult (age twenty-one to sixty-four) and senior citizens (retirement age and over) in the city of Sheldon, Iowa. I am doing this research as partial fulfillment for the requirement for my Master's Degree.

Even if you do not have a recreational crafts program, please check question number one and then sign your name and title to the last page and return the questionnaire.

If you have a crafts program of some type, would you please fill out as much of the questionnaire as pertains to the city government, sign the last page and pass it on to the crafts director, teacher, or sponsor to complete, sign and return to me.

Thank you so much for your time and help in the research project.

Sincerely yours,

Harold E. Tuttle

Art Instructor
Sheldon Community Schools
Sheldon, Iowa

ARTS AND CRAFTS QUESTIONNAIRE

PLANNING:

1. Does this city provide a recreational crafts program for its adults and senior citizens?

Yes No

Comment _____

2. How is this program sponsored? (Check as many as pertain) City Church Art Center
Adult Education Art Center Membership
Other (Please State) _____

Comment _____

3. How are funds appropriated to support this program? (Check as many as pertain) City tax supported
Church School through Adult Education
Art Center Membership Other (Please State) _____

Comment _____

4. Does this program have a craft instructor?
Full time instructor Part time instructor
One obtained only when needed No instructor

Comment _____

5. Is this person a Trained instructor?
Untrained but skilled in the crafts area?
Untrained but has had some experience and is interested in the craft area?

Comment _____

6. Is this recreational crafts program based on
Creative projects (use of ones own ideas and creation of ones own design--not copied from someone elses project) Use of patterns to trace Methods taught by the step procedure where everyone does the same thing at the same time as the end results is a resemblance to the project made by the instructor.

Comment _____

7. Does this program provide for beginning classes during the year? Yes No Once a year
Twice a year When needed

Comment _____

8. Does this program provide for advance classes to maintain interest and to increase the craftsman skill in the crafts? Yes No
Comment _____
9. Are the craftsmen allowed to work during their leisure time only when the instructor is present without the presence of the instructor
Comment _____
10. Is the craft center open for Public use? through membership? through enrollment in a crafts class?
Comment _____
11. Which day or days of the week is the craft center open. (Circle)
Sun. Mon. Tues. Wed. Thurs.
Fri. Sat.
12. What time is the craft center open for use?
9:00-12:00 A.M. 1:00-5:00 P.M.
7:00-10:00 P.M. No set time members may use it any time during their leisure only when an instructor is present
13. Is this center governed by a set of rules and regulations? Yes No
If possible please send a copy of these with this questionnaire.
Comment _____
14. How much space has been provided for the crafts program? All in one room separate room for each craft use of a room but materials and equipment must be stored elsewhere use of a room where materials and equipment can be stored but not left out share use of room with other organization
Comment _____
15. About how much space (square feet) is provided for each craft? _____
16. Is participation limited to a specific number of adults? Yes No
If limited state number _____

7. Which crafts have proven most popular among the adults? List according to popular interest.
 a. _____ c. _____ e. _____
 b. _____ d. _____ f. _____
8. Which crafts have proven most popular among the senior citizens? List according to popular interest.
 a. _____ c. _____ e. _____
 b. _____ d. _____ f. _____
9. Which crafts have proven most popular for those other than the adults and senior citizens? Please state age group and craft preference.
 a. _____ c. _____ e. _____
 b. _____ d. _____ f. _____
10. Which crafts were used to introduce the recreational crafts program to the adults and senior citizens?
 a. _____ c. _____ e. _____
 b. _____ d. _____ f. _____
11. Has the interest been great enough to carry on the program _____ on a yearly basis _____ only during the summer _____ only during the fall _____ only during the winter months?
 Comment _____
12. Which crafts were used to introduce the recreational crafts program to those other than the adults and senior citizens?
 a. _____ c. _____ e. _____
 b. _____ d. _____ f. _____

MATERIALS AND TOOLS:

1. Are the basic tools provided by _____ the craft center
 the city _____ the individual craftsman
 Comment _____
2. Are the basic larger tools and equipment provided by
 the _____ craft center _____ the city _____ the individual
 craftsman?
 Comment _____
3. Are the basic materials provided by the _____ craft
 center _____ craft center but sold to the crafts-
 man _____ city or sponsor _____ individual crafts-
 man
 Comment _____

4. Are provisions made to make tools and equipment available to those unable to provide for these items because of lack of funds? Yes No
Comment _____

Signature _____
Title _____
Address _____

Signature _____
Title _____
Address _____

APPENDIX B

Sheldon, Iowa
February, 1966

Dear Adults and Senior Citizens,

This letter is to request your help in research for a field report concerning the development of a recreational crafts program for the adult (age twenty-one to sixty-four) and senior citizens (retirement age and over) in the city of Sheldon, Iowa. I am doing this research as partial fulfillment for the requirement for my Master's Degree.

Would you please fill out as much of the questionnaire as possible, sign your name and return the questionnaire to me.

The terminology used in this questionnaire is as follows:

1. Media---the material used in an art project such as chalk, clay, pencil, charcoal, oil paints and watercolor, etc.
2. Fine Arts---the use of media such as oil paints and drawing.
3. Crafts---working with the hands in materials such as metal, glass, ceramics, wood, etc.
4. Recreational crafts---making craft projects for self enjoyment during leisure time.
5. Participants---those who take part in some activity.
6. Other activities---those not connected with the arts, such as sewing, card playing, knitting, checkers, etc.

Your answers and responses to these questions will not necessarily mean that such a program will be started, but it might be a possibility of becoming a reality.

Thank you for your time and help.

Sincerely yours,

Harold E. Tuttle

QUESTIONNAIRE FOR ADULTS AND SENIOR CITIZENS

1. In what age group would you be classified? 20 to
25-young adults; 26 to 64-adults; 65 and
over-senior citizens.
2. Would you be interested in having a recreational crafts
program for the adults and senior citizens in this
community? Yes No
Comments _____
3. If you have leisure time, what time or times would a
recreational crafts program be most beneficial to
you? Morning Evening Afternoon
Comment _____
4. How many days per week should this program, if started,
be made available?

5. Should this program be made available, in some way or
form, to the senior citizens and adults confined to
their homes, nursing or retirement homes?
Yes No Comment _____
6. Should this program include other fine art media?
Yes No
Comment _____
7. Should this program be made available to children and
teenagers (ages 7 to 19) when the facilities are not
available to the adults and senior citizens?
Yes No
Comment _____
8. Would you kindly list some of the craft work that would
be of interest to you? _____

9. Please list other activities that could be carried on
in conjunction to a recreational crafts program.

10. Do you feel that this community would support a small
crafts and fine art center? Yes No
Comment _____

11. If such a center were to be established, should it be located in a building where all the materials and equipment could be set up ready for use at all times?
 Yes No Comment _____
12. If such a center were to be established, where do you think it should be located? _____
13. How should funds be appropriated for the support of a recreational crafts program? (Check as many as desired)
 Special fund drives Private donations
 Membership drives Community Chest
 City tax Church supported Others _____
14. Would it be necessary to have one person or director in charge of such a program? Yes No
 Comment _____
15. Is an instructor necessary? Yes No
 How often? Part time Full time
 Not needed at all
16. Should new classes for beginners be started if they would not disrupt the current classes being held?
 Yes No
 Comment _____
17. Should classes for the advanced students be held?
 Yes No
 Comment _____
18. Should adults and senior citizens using the recreational craft center facilities be allowed to work during their leisure time without the presence of another adult? Yes No
 Comment _____
19. Should this recreational crafts program be based on Creative projects (use of one's own ideas--not copied from someone else's project) Use of patterns to trace and then assemble Step by step procedure (where everyone makes a project which will resemble the one shown or made by the instructor)
 Comments _____

Please Sign _____

APPENDIX C

SUPPLIES, TOOLS AND EQUIPMENT

The 1967 crafts catalogs used to determine the prices of the supplies and equipment in the demonstration crafts problems were:

American Art Clay Co., Inc.
Indianapolis, Indiana 4622

Brodhead Garret Company
4560 East 71st Street
Cleveland, Ohio 44105

Gager's Handicraft
1024 Nicollet Ave.
Minneapolis, Minnesota 55403

Midwest Shop Supplies, Inc.
301 Jackson Street
Sioux City, Iowa

A. METALS

Crafttool 2 H.P. Ball Bearing Buffer	\$67.13
Electric Wax Burn Out Kiln	65.00
Vibrator For Removing Air Bubbles From Investment	59.00
Centrifical Casting Machine	54.00
Bench Vise With Bench Clamp	10.10
Ring Mandril	6.75
Set of Swiss Needle Files	6.50
Horn Anvil	4.75
Sterling Silver (per ounce)	4.25
Chasing Hammer (1 inch)	3.85
Tin Snips	3.25
Swedish Flat Nose Pliers	3.04
Swedish Round Nose Pliers	3.04
Crestobolite--Kerr Investment	2.85
Jewelers Saw Frame (2 inch tension screw)	2.80
Kerr Pattern Waxes (1 pound)	2.75
Sparex 2½ Pound For Pickling Solution	2.20
Alcohol Lamp	1.85
Debubblizer (1 ounce)	1.65
Charcoal Soldering Block	1.50

Red Rough (1 pound)	
Felt Ring Buff (3 inch)	1.37
Solder (2" X 2")	1.32
Muslin Buffing Wheel	1.00
Tripoli (1 ounce)	.98
Flannel Buffing Wheel	.93
Borax Flux (4 ounce)	.88
Emery Paper	.69
	.50

B. CERAMICS

Amaco High Fire Top Loading Kiln	\$737.00
Amaco Electric Potter's Wheel	211.00
Amaco Glazes	6.25
Amaco Stoneware Throwing Body Clay (25 pounds)	3.50
Amaco White Talc Clay (25 pounds)	3.50
Wheel Turning Tools	3.25
Boxwood Modeling Tools (No. 7- 2- 3)	1.80
Flexible Scrapers (No. 2- 3)	1.00
Elephant Ear Sponge (No. 2)	1.00

C. WOOD

Sculptor's Wood Chisels	\$14.95
Straight Chisels ($\frac{1}{2}$ - $\frac{3}{8}$ - $\frac{3}{4}$ inch)	6.45
Woodcarving Chisel Set (small chisels)	5.60
Straight Grained Mahogany (18" X 12" X 1")	5.00
Woodcarving Mallet (white hickory)	3.65
Bench Stone	1.00
Round Edge Slip Stone	1.00
Can Of "3 in 1" Oil	.50

D. TEXTILE

Four Ply Cotton Rug Yarn (35 skeins @ .39)	\$13.65
Four Ply Wool Yarn (6 Skeins @ 1.28)	7.68
Burlap (upholstery 30 X 60 inches)	2.25
Black Velveteen (one square yard)	1.98
Punch or Hooking Needle	1.25
Off White Burlap (one square yard)	1.20
Thread (4 spools)	.80
Heavy Botton Hole Thread	.39
Boyle Needles (assorted set)	.39